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The Nature of the Influence Of Dickens on Daudet

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THE NATURE OF THE INFLUENCE OF DICKENS ON DAUDET

BY

MABEL CLARE JOHNSON, A.B., 1907

THESIS

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

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Influence of Dickens on Daudet.

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

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P R E F A C E .

Is the resemblance between the novels of Alphonse Daudet and those of Charles Dickens the result of direct imitation on the part of Daudet; is it merely incidental that their works do resemble, or is it unconscious imitation?

It has been generally accepted by literary critics that there is a resemblance between the works of Daudet and Dickens. Almost all of the criticisms written on the first appearance of Daudet's novels mention the fact that there is a flavor of Dickens in them, that there are characters and scenes in them which are worthy of Dickens, but beyond the general recognition that a similarity exists, little thought seems to have been given to the subject. The more prominent French critics as Lanson, Pellissier, Lemaître, etc. do not take up the subject at all, which is probably due to national pride or courtesy to M. Daudet. M. Garnier and M. Montégut have given the most detailed criticism that we have found on this subject, and their extreme courtesy to M. Daudet is shown by the manner in which M. Garnier insists that he thinks the imitation has been involuntary. The contemporary English and American critics have more or less to say on the subject of the resemblance, but no one seems to have taken up the novels of the two writers with any especial intention of comparing them, or of citing definite points of resemblance in them. Instead, the comparisons have been general, indefinite and limited to such similarities as a casual reading of Daudet would recall. Furthermore, the critics who recognize the resemblance are not agreed in accounting

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for its existance. Some wouldsay Daudet imitated Dickens directly, some that he never read Dickens at all and knew nothing of English literature, and others that he imitated Dickens but did it unconsciously after having read and enjoyed his novels.

In view of the varied opinions held by the critics, and of the indefinite and general nature of the work done on this subject, it has seemed worth while to make a comparative study of the points of similarity in the two authors, and by this means to form some conclusion as to the nature of the influence of Dickens on Daudet.

For this comparison, we have selected the books which show the most pronounced resemblance to Dickens', the novels which were written in the earlier part of Daudet's literary career, between 1874 - 1884, at an age when every writer is more or less open to external influences, and at a time when the echoes of Dickens popularity were not yet hushed.

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I N T R O D U C T I O N .

To make a comparison of the works of the two authors, and to point out the influence of one upon the other does not necessarily imply that the latter was a plagiarist and a nullity. Throughout all literature we find that the greatest writers have not been those who showed the greatest originality in selecting subject matter and in inventing new methods of treatment, but those who have given the truest pictures of life and of nature, and with these pictures have made the strongest appeal to the senses of their readers. Few writers show the influence of their predecessors and contemporaries more than Italy's greatest poet, and yet no one would say that Dante was a plagiarist. One author may study the works of others and voluntarily take ideas from them, and if he succeeds in presenting these ideas to us in such a manner that they make a new and stronger appeal; if he shows original talent and has improved upon his models, the imitation is not a grave fault.

There are unmistakable traces of Dickens in the novels of Alphonse Daudet, but Daudet is none the less a great writer and is not a plagiarist, for from the parallelisms brought out in the following chapters we are convinced that the nature of this influence was not that of direct imitation.

The contrary opinion is held by Saintsbury and Tourguèneff, but it is to be discredited on the grounds that the critics were prejudiced, by racial and personal reasons, and did not give any

evidence to support their statements.

A second class of critics attempt to explain the resemblance between the works of the two novelists on the ground that it is a literary coincidence. The arguments offered in support of this view are that Daudet never could read English, that his knowledge of all English literature was extremely limited, and that passages resembling Dickens were pointed out in some of the books which he wrote before he could possibly have read an English story. The entire argument seems without a basis. That Daudet read Dickens novels is unquestionable (1), and there is no reason to believe that he could not have read them even before he wrote his first long story, "Le Petit Chose" in 1868. Practically all of Dickens' works were published before 1868, he was extremely popular in France, and his novels were translated into French.

The other argument offered by these critics is the fact that Daudet has generally denied having been influenced by Dickens. We may not lay too much stress upon Daudet's statements because they are indefinite and evasive. He evades the question, makes no positive assertions and in no place does he meet the accusation boldly. He explains the resemblance by attributing it to a similarity of temperament, and a like sympathy for the unfortunate in life. He dismisses the entire question by insisting that he took his material from nature, the same evasive argument he also used in answer to an accusation of writing "romans à clef", (2), an accusation which is universally acknowledged to be well founded.

(1) Trente ans Paris, page 109.

(2) See page 20.

Hence, with the facts that Daudet had read Dickens, that he possessed too much original talent to have gone to Dickens for material, and that a similarity of ~~treatment~~ temperament will not suffice to account for the nature of the similarities which exist between his works and those of Dickens, we must explain the resemblance on the grounds that it was unconscious imitation.

A third class of critics hold in general this view, and M. Garnier and M. Montégut have indicated very clearly that Daudet must have read and enjoyed Dickens, as well as Flaubert and others, and that the elements gained from this reading left their very evident traces in his books.

The fact that traces of so many authors may be found in the works of Daudet indicates that he was very impressionable and had a remarkable memory. There are no similarities so close that they may not be explained as the result of such a memory, and at the same time the author might well have been unconscious of the source of his ideas.

Daudet used scenes and characters from Dickens, and often the analogy is very close, but in reproducing these scenes he has depicted them with that indescribable touch of his own genius which has given them an added charm. Scenes and characters which in Dickens have an exaggerated quality that verges on the unreal, are painted by Daudet with that warmth and color which characterizes his world of reality, and which is the charm of his novels.

I.

Views of Critics.

Before taking up the question of the influence of Dickens on Daudet, as illustrated by a comparison of their works, we will give quotations from some of the principal critics who have touched upon the subject, followed by a discussion of their opinions.

A. Quotations.

Saintsbury (1) - " "Jack" and "Fromont jeune et Risler aîné" are better than their followers, but the imitation of Dickens, which is flagrant in them and in their successors, even down to "Port Tarascon" is a grave fault".

Tourguèneff (2) - " Daudet is a nullity; he imitates Dickens, and his friends consider him an intriguing southerner".

Boyesen (3) - "There is a strong flavor of Dickens in this novel, (Jack), as also in the description of the Joyeuse family in the "Nabab"; and it would seem probable that the author of "David Copperfield" and "Dombey and Son" had inspired a good many chapters in Daudet, if the latter did not expressly declare that he has never read Dickens, or at least had not read him at the time when these novels were written".

(1) George Stainsbury, Essays on French Novelists - London, Percival & Co., 1891. page 8.

(2) The Critic, Feb. 4, 1884 - A Sunday Morning with Daudet - p. 49.

(3) Hjalmar Hjorth Boyesen - Literary and Social Silhouettes - N. Y. Harper and Brothers, 1894, page 183 - 184.

Gissing (1) - "Little as he cared for foreign writers, we learn that Dickens found pleasure in a book called "Le Petit Chose", the first novel of a very young author named Alphonse Daudet. It would have been strange indeed had he not done so; for Daudet at that time as closely resembled Dickens as a Frenchman possibly could. To repeated suggestions that he modelled his early work on that of his great contemporary, M. Daudet has replied with a good-humored shake of the head; and as an illustration of how one can seem to plagiarize without doing any thing of the kind, he mentions that he was about to give to the little lame girl, Désirée Delobelle, the occupation of doll's dressmaker, when a friend made known to him the existance of just such a figure in "Our Mutual Friend". This being the case, we can only wonder at the striking resemblance between his mind and that of Dickens. Not only is it a question of literary manner, and of the humor which is a leading characteristic in both; the Frenchman is penetrated with a delicate sense, a fine enjoyment of the virtues of simple domestic life, and in a measure has done for France what Dickens in his larger way did for England, shaping examples of sweetness and goodness among humble folk, which have been taken to their hearts by his readers".

Deiderich (2) - Mit Recht kränkt er die oft gehörte Behauptung,

(1) George Gissing - Charles Dickens, A Critical Study - London, Blackie & Son. 1898, page 224.

(2) Benno Diederich - A. Daudet, sein Leben und seine Werke - Berlin, 1900. Reviewed by R. Mahrenholtz - Literaturblatt für germanische und romanische Philologie, No.34, Vol.23 - 24, March - April 1902, page 144.

Daudet sei ein Humorist in der Weise seines unerreichten vorläufers Boz Dickens sehr ein und findet, dass bei Daudet der Humor sich mehr in einzelnen Personen und Szenen als in dem gesamten Werke zeige. Die Neigung zur Satire und Ironie, die Vorliebe für Karrikaturen, - auch sein Tartarin ist eine solche - ist mit dem wesen des wahren Humors auch schwer vereinbar".

Gosse (1) - "This "méridional",who cared so little for England, who could never read an English sentence, seemed from a certain limited point of view to run in the very channel of British fiction. He has been called (alas! poor man, it was a thorn in his flesh!) the French Dickens, but he has aspects in which he seems Mrs. Gaskell and Anthony Trollope as well, even Robert Louis Stevenson and Rudyard Kipling. A whole repertory of such parallelisms might be drawn out, if we examired Daudet not wisely but too well.

The truth seems to be that, with all his violent southern colour and temperment, his pathos, his humor, his preference for the extravagant and superficial parts of character and conduct had a greater resemblance to the English than to the French tradition of invented narrative. This is true of works written before Alphonse Daudet could possibly have touched an English story. We talk of his affinity to Dickens, but that relation is much more strongly marked in "Le Petit Chose" than in any of Daudet's mature works. In the very beginning of that story, the formidable rage of M. Eysette, and the episode of Annou who marries in desperation because she has lost her"place", are more like pure Dickens than any thing in "Fromont jeune". It is quite certain from what

(1) Edmond Gosse - French Profiles - N. Y. Dodd, Mead and Company, 1905, page 120 - 121.

he has protested over and over again (and did he not fight poor M. Albert Delpit that he might seal his protest in blood?), that Daudet's knowledge of all English literature, the works of Dickens included, was extremely exiguous".

The Saturday Review (1) - Daudet explains "in general terms that the resemblance betweeb his works and those of Dickens is purely a "literary coincidence". Of the other "literary coincidence" between the characters of Becky Sharp and Sidonie, and of the resemblance between the great scene in "Fromont jeune" and that in "Vanity Fair", M. Daudet says nothing. The situation, down to the business with the jewels, is the same; but in the one case Lord Steyne is on the spot, in the other the wretched M. Georges is absent. To say that M. Daudet is weak where Thackery was strong is to say a platitude. However, as we have said, the French novelist makes no reference to the indebtedness on his part to Thackery, which comparatively few people have commented on, while he has a curiously simple and plausible explanation of the indebtness to Dickens. This perhaps might have been thought to have caused too much comment, but for the barefaced imitation of the servant's party in "Pickwick" which M. Daudet produced long after M. André Gill had pointed out to him that he had better avoid the misconstruction that might ensue upon his producing "exactement la même création" which Dickens had previously produced in "Our Mutual Friend".

Henry James (2) - " "Le Petit Chose", his first long story

(1) The Saturday Review, Jan. 28, 1882, Vol. 53. M.Daudet on Himself. page 109.

(2) The Century Magazine, May - Oct. 1883. Vol. IV, page 505.

reads today like the attempt of a beginner, and of a beginner who had read and enjoyed Dickens. +++ It is not imitation; there is nothing so gross as imitation in the length and breadth of Daudet's work; but it is conscious sympathy, for there is plenty of that. There are pages of his tales which seem to say to us that at one moment of his life Dickens had been a revelation to him - pages more particularly in "Le Petit Chose", in "Fromont jeune" and in "Jack". + + + + We make no crime of them (Dickensisms) to M. Daudet, who must have felt as intelligently as he has felt every thing else the fascinating form of the English novelists drollery".

Emile Montégut (1) - "L'assimilation des éléments fournis par l'étude n'a pas été cependant tellement complète qu'on ne puisse distinguer parfois la trace des influences subies. J'aperçois çà et là dans le style un peu de Victor Hugo, dans certaines coupes de phrases beaucoup de Michelet. Ailleurs de petites bizarreries de sentiment trahissent la lecture des humoristes anglais; plusieurs fois, par example, dans le si touchant et si original épisode du petit roi nègre Madou, du roman de "Jack", certaines interjections introduites quelque peu artificiellement dans le récit révèlent la lecture de Sterne. Ce ne sont là, il est vrai, que des imitations de détail; mais il est deux hommes dont l' influence est aisément reconnaissable dans les deux romans principaux de M. Daudet, Gustave Flaubert et Charles Dickens. Il y a plus de Flaubert que de Dickens dans "Fromont jeune"; il y a plus de Dickens que de Flaubert dans "Jack". + + +

(1) Revue des Deux Mondes, Nov.1, 1876, Vol. XVIII.- Les nouveaux Romanciers - page 626 - 629.

Il aurait pu mieux encore le dédier (Jack) à la mémoire de Charles Dickens, non-seulement parce qu'en écrivant ce livre, consacré à la peinture de l'enfance malheureuse, il s'est certainment souvenu de l'auteur d'"Oliver Twist" et de "Dombey and Son", mais à cause de cette qualité de sympathie qui distingue sa faculté d'observation morale et qui lui est commune avec l'illustre romancier anglais".

Jacques Garnier (1) - "Cette description minutieuse ne vous rappelle-t-elle pas un peu la manière de Dickens, et cette brume qui remplit une partie du premier chapitre du "Nabab" ne vous fait-elle pas songer à un autre brouillard par lequel s' ouvre le roman de "Bleak House"? + + + + + Cette façon originale de détailler les choses par le menu, en insistant sur chaque détail afin de produire par des répétitions calculées l' impression et même l' obsession de la réalite, ce procédé d' importation étrangère est, il faut l' avouer, tout opposé aux traditions de netteté et de précision de notre école française. + + + + + + + +

Ou sent que l' auteur du "Nobab" aime Dickens et qu'il a fait des oeuvres du romancier anglais sa lecture favorite; mais Dickens est un dangereux ami, son absorbante personnalité s' empare, à leur insu, des écrivains qui le fréquentent familièrment. Après avoir lié commerce d' amitié avec lui, il se trouve qu'on a pris, sans s' en douter, ses intonations, ses gestes, ses tics, ses façons de parler et de sentir.On s' imprègne de lui inconsciemment, on en est penetré jusqu' aux moelles, comme ces oiseaux des montagnes qui vivent et se

(1) Revue des Deux Mondes, Jan. 15, 1878. Vol. XXV. Au Roman de Moeurs - page 458 - 460.

nourrissent dans les forêts résineuses et dont la chair elle-même finit par avoir l' odeur des pins et des épicéas.+ + + + + + + +

Si je rappelle ces analogies, ce n' est nullement pour en faire un crime à Alphonse Daudet. Je suis persuadé que l'imitation a été toute fortuite et involontaire; mais je tiens à signaler ces rencontres accidentelles pour démontrer les conséquences périlleuses d' une intimité trop assidue avec Dickens. Je suis, pour ma part, fort éloigné de condamner l' étude des romanciers étrangers, mais je crois qu' il faut les étudier surtout avec le parti-pris de ne point leur ressembler".

Testimony of Daudet himself -

R.H. Sherard in his article entitled, "Alphonse Daudet at Home" (1) quotes Daudet as saying:-

"Let me declare on my word of honor, that I had never read a line of Dickens when I wrote that book (Le Petit Chose). People have said that I was inspired by Dickens but that is not true. It was an English friend of mine whom I had at Nîmes, a boy called Benasset, who first told me that I was very like Dickens in personal appearance. Perhaps that is the reason why people trace a resemblance in our work also".

Daudet himself in his "Trente ans de Paris"[2], in speaking of "Fromont jeune", says:-

"En racontant mon livre tout haut, comme c' est ma manie alors que je le construis intérieurement, je parlais un jour à André Gill, le dessinateur-peintre qui était de tout point un artiste, de

(1) McClure's Magazine - June 1904, Vol. III, page 140.

(2) Trente ans de Paris - Paris 1889, page 308 - 310.

cette petite Dellobelle, telle que j' étais en train de l' écrire; il m' avertit que dans un roman de Dickens que je ne connaissais pas, "l' ami commun", se trouvait exactement la même affabulation d' une jeune fille infirme, habilleuse de poupées, rendue avec cette tendresse profonde des humbles, cette féerie de la rue du grand romancier anglais. Ce fut une occasion de me rappeler combien de fois on m' avait comparé à Dickens, même en un temps lointain où je ne l' avais pas lu, bien avant qu' un ami, au retour d' un voyage en angleterre, ne m' eût appris la sympathie de "David Copperfield" pour "le Petit Chose". Un auteur qui écrit selon ses yeux et sa conscience n' a rien à répondre à cela, sinon qu' il y a certaines parentés d' esprit dont on n' est pas soi-même responsable et que le jour de la grande fabrication des hommes et des romanciers, la nature, par distraction, a bien pu mêler les pâtes. Je me sens au coeur l' amour de Dickens pour les disgraciés et les pouvres, les enfances mêlées aux misères des grandes villes; j' ai eu comme lui une entrée de vie navrante, l' obligation de gagner mon pain avant seize ans; c' est là, j' imagine, notre plus grande ressemblance. Malgré tout, je fus désespéré de cette conversation avec Gill, et, renonçant à mon habilleuse, j' essayai de trouver à la petite Delobelle un autre métier".

B. Discussion.

The critics quoted seem to fall into three groups - those who believe the resemblance bet ween the works of Daudet and Dickens due to

1. Direct imitation
2. A literary coincidence
3. Unconscious imitation.

1. The bold statements of Saintsbury and Tourguèneff support the first view, but we are inclined to minimize it, both on account of the prejudice of the two critics, and on account of the nature of their assertions. Saintsbury is one of the most prejudiced of the English critics, and this fact is true especially in his criticism of French writers. He criticises all of them boldly, and generally with little appreciation; therefore when he says the imitation of Dickens is flagrant in Daudet's works and that it is a grave fault, this statement must be interpreted in accordance with the general character of his criticism.

The prejudice of Tourguenèff's statement was probably due to a personal dislike for Daudet. The factsthat at one time Tourguèneff was a very intimate friend of Daudet's family, that a difference came, and that this statement - that Daudet imitated Dickens and was a nullity - was found in his memoranda after his death, indicate that it was a criticism induced by personal feeling.

2. The second view, that the resenblance between the works of the two authors is due to a literary coincidence, a similarity in temperament, is held by Gissing, Boyesen, Gosse and Diedrich. This class recognises marked similarities, and would believe Daudet

inspired by Dickens, but because of his general denial of a knowkedge of Dickens they dismiss this idea and merely wonder at the similarity of the minds of the two men. Mr. Gosse argues that Daudet could never read an English sentence, that his knowledge of English literature in general was extremely meagre, and that the accusation of imitating Dickens was brought against him before he could possibly have touched an English story. Daudet's ability to read English and his general knowledge of English literature do not bear directly upon the subject, hence we shall not take up these points.

Whether Daudet ever read Dickens is a question that needs little discussion since Daudet himself speaks of "un temps lointain où je ne l' avais pas lu" (1) which shows clearly that he had read him later. Nor does there seem to be any reason for Mr. Gosses statement that Daudet was accused of imitating Dickens in works written before he could have touched an English story. Practically all of Dickens works were written and translated into French before Daudet began to write, and all of his work was finished, for Dickens died in June, 1870, before Daudet wrote his first real novel - "Fromont jeune et Risler aîné" in 1874. Larousse (2) says of Dickens, in a biography written in 1870, shortly before Dicken's death, "The possesor of a large fortune and of an immense reputation the author of so many remarkable books, divides his time today between England and France, which is in some ways a second father-land for him, because of the notoriety which he enjoys here, and

(1) Trente ans de Paris - page 309.

(2) Grand Dictionnaire Universel.

because of his thorough knowledge of our language. + + + + + + + + + The greater part of the works of Charles Dickens are translated into French." Since Dickens was so popular in France and since his novels were translated, there seems to be little reason for saying it was impossible for Daudet to have read them even before writing "Le Petite Chose" 1868. Furthermore Mr. Gosse contradicts his main point - that "Daudet's knowledge of all English literature, the works of Dickens included, was extremely exiguous" - with the statement that he sees a trace of so many English writers in Daudet's books, and in no way accounts for this resemblance to English fiction.

Mr. Diedrich suggests that the resemblance between the works of Daudet and Dickens is a coincidence, or probably that there is no resemblance. He considers the point that Daudet was a humorist in the same manner as was his predecessor, Dickens, and says that with Daudet the humor is found in single characters, as in Tartarin, and that his satire and irony may not be compared to Dickens' humor. Probably we do not find the satire in Dickens' novels that that we find in "L' immortel", and the good humor, concentrated and developed in any single character, as in Tartarin - this is a characteristic belonging particularly to Daudet - yet Daudet is a humorist in the same manner that Dickens was one. Even the humor in Tartarin is the same kind of humor that we find throughout Dickens' novels. It is that kindly, sympathetic smile at the eccentricities of his characters; and it is this kind of humor, rather than satire and irony, which predominates in Daudet's novels.

Mr. Gissing sees a broader resemblance between the two novelists than that of literary manner and humor. He says that Daudet

has done for France what Dickens did for England in "shaping examples of sweetness and goodness among the humble folk" which have lived in the minds of his readers. It is probable that Dickens did reveal to Daudet, as he did to many other writers, new possibilities and new phases in dealing with this class of people, and with his keen observation and his sympathy for the poor, he has paintedthem with equal skill, and in the same manner as Dickens. Although Mr. Gissing recognizes this general resemblance, as well as the fact that in his earlier novels Daudet resembled Dickens as much as a Frenchman possibly could, he, too, accepted Daudet's good humored shake of the head as a sufficient explanation for the similarities.

Mr. Boyesen's argument that Daudet "expressly declares that he never read Dickens, or at least had not read him at the time when these novels (Le Petit Chose and Jack) were written" is doubtless based on the statement (1) in which Daudet says he had not read Dickens when he wrote "Le Petit Chose", but makes no such statement concerning "Jack". This quotation is not from the pen of Daudet himself, but is taken from the report of a general conversation, and we may consider it less positive. However, in "Trente ans de Paris"(2) Daudet suggests that he did not know Dickens when he wrote "Le Petit Chose", and we accept this statement because to our mind the resemblence to Dickens is less pronounced in this than in some of his later books. It would be surprising that so many have cited "Le Petit Chose" with "David

(1) See page 10 of this article.

(2) Trente ans de Paris, page 309.

Copperfield" as showing the striking resemblance between the works of the two authors, if it were not for the fact that both books are autobiographical in form and give touching pictures of childhood. Those similarities to Dickens' in detail which are found in "Jack" and in "Fromont jeune" are not to be found in "Le Petit Chose". The general tone of the book, the vein of good humor, and the painting of the humble folk is similar to that of "David Copperfield", but a more definite comparison cannot be m ade. The similarities found seem rather to illustrate how far a similarity of temperament may influence the works of two men. It may give their books the same general tone, but not similar details.

Briefly, this class of critics agree that there is a resemblance between the novels of Daudet and Dickens, but deny the influence of the latter. The argument is based on the attitude of Daudet toward the accusation, and only two questions seem to arise from the discussion - whether Daudet ever read Dickens' novels, and whether he read them before writing "Le Petit Chose". To the first we need only to recall Daudet's statement in "Trente ans de Paris"; he did read them. When he read them is less certain. Probably it was not until after he had written "Le Petit Chose" but certainly it was before 1874, when he wrote "Fromont jeune".

3. Taking up the third class of critics - those who think the resemblance between the works of Daudet and Dickens due to unconscious imitation, the influence of study and wide reading - we find the main consensus of opinion to lie here. The critics agree that Daudet had read Dickens, and according to Mr. James and Mr. Garnier, that he had at one time made Dickens his favorite reading.

They accept Daudet's statemant: "Je me sens au coeur l'amour

de Dickens pour les disgracies et les pauvres" but do not hold that this likeness of temperment is sufficient to explain the similarities of detail which are found in the works of the two writers. M. Montégut says very aptly that the assimilation of the elements which Daudet gained by study was not complete, and he points out authors other than Dickens who influenced him. There are traces of Hugo, Sterne, and Michelet, he says, but the influence of Flaubert and of Dickens is easily recognized. Flaubert in "Fromont jeune" and Dickens in "Jack".

The plot of "Fromont jeune" is in fact very similar to that of "Mme. Bovary" even in some of the minor details. Sidonie, in "Fromont jeune" , and Madame Bovary, in the latter novel, are girls from the working class who are married to older and devoted husbands, get a glimpse of luxury and are overcome by the glitter. They are false to their husbands, who, in both cases, are blind to their deceits. Both wives use the pretext of music lessons to deceive, and a matter of debt, incurred by them, leads to the discovery of their sin. The denoument differs slightly in that Sidonie is left rejoicing in the success of her deceit, while Mme. Bovary commits suicide. Risler and Charles Bovary are the same type, and the similarity is kept even to the end. They are blindly in love with their pretty young wives, and are too confiding to see even the most glaring faults; finally when the truth does come it is like a thunderbolt. Both men die with broken hearts.

Here we may mention the resemblance of the great scene in "Fromont jeune" to that one in Thackeray's "Vanity Fair", which is suggested in the quotation on page seven.

The scene in "Vanity Fair" (1) is the one in which Rawdon Crawley comes home to find his wife, Becky Sharp, in a brilliant toilette after the ball, and in a tête-à-tête with her lover, Lord Steyne. Becky's arms and fingers were sparkling with bracelets and rings, and she had the brilliants which Steyne had given her, on her breast. Rawdon makes her take off the jewels, tears the diamond ornament from her breast, takes her to her room and opens her wardrobes and boxes, throwing the contents here and there, taking all the valuables he can find to pay the impending debt, and finally leaves her in the midst of the debris.

This scene is parallel in almost every detail to the one in which the final break comes between Risler and Sidonie, at the ball given by her lover M. Georges Fromont. Practically the only difference is that in "Vanity Fair" the lover is present, and in "Fromont jeune" he is not.

Sidonie is in her ball dress and all brilliant with jewels. Risler makes her take off her bracelets and rings, and the magnificent "rivière de diamants" which M. Georges had given her. It is too long and he breaks it brutally, then adds his own watch and purse to the jewels to refill the empty treasury. Sidonie flees, leaving Risler in the general disorder of the house.

The similarity of plot in "Fromont jeune" and "Madame Bovary", and of the above scene to the one in "Vanity Fair", is too close to be attributed to any source save to an intimate knowledge of the two novels. There is no question as to Daudet's admiration for

(1) Vanity Fair - The Riverside Press, Cambridge. Houghton Mifflin & Co. N.Y. Chapter XIII, page 144.

Flaubert, for he dedicated his second novel "Jack", to him; and the analogy to the scene in "Vanity Fair" is close enough to indicate that he knew at least this novel of Thackeray.

We do not bring out these points of resemblance in order to suggest that Daudet was a nullity, or that he collected a greater part of his material from other writers; we point them out because they illustrate the influence reading had upon Daudet, and indicate that this influence must have been unconscious. We could not think that Daudet consciously imitated the plot of "Madame Bovary", the masterpiece of his great contemporary and friend. These resemblances suggest rather that Daudet had an impressionable and retentive memory, which reproduced involuntarily, those incidents gained by reading, but reproduced them in a setting that was so thoroughly original, and so imbued with the warmth of his own ideas that he did not recognize them as foreign. However, if Daudet's attention had been called to these similarities he would have been compelled to recall that the incidents mentioned had influenced him.

The attitude which Daudet takes toward the accusation of having imitated Dickens supports this statement. He evades the question and is indefinite and equivocal throughout his argument. If Daudet had not used elements gained from Dickens, why did he not say so boldly when he was speaking of the number of times he had been compared to Dickens? Instead, he makes the statement in regard to having been compared to the English writer before he had read his novels. He jests about nature having mixed the clays when he and Dickens were created, and says that people look for a resemblance in their books because they resemble each other in personal appearance.

He seems to avoid making any definite statements as to when h read Dickens and what he read, but he makes his expalnation general, using the Désirée Delobelle incident (1) as an illustration, and emphasizes the fact that he takes his material from nature. He tells how a great many of his characters were suggested by real life, but this fact would in no wise prevent elements he had gained in reading from coming in and building up the deatils of his situations.

His argument as to the similarity of his temperament and that of Dickens, and that kinship which he claims exists between authors, is plausible enough in itself, but it will not account for the close similarities of detail which are found in his works and those of Dickens. When we look for something definite, something on which to rely, it is then that we feel that there was an attempt to conceal the real truth by giving evasive explanations.

Daudet, in an article in the Figaro, according to a statement of Zola (2), uses this same style of argument, - that he took his material from nature, - in answer to the accusation of writing "romans a clef". "Pas une page de mon oeuvre, dit M. Daudet, pas un de ses héros, pas même un personnage en silhouette qui ne soit devenu motif à allusions, à protestations. L' auteur a beau se defendre, jurer ses grands dieux que son roman n' a pas de clef, chacun lui en forge au moins une, à l' aide de laquelle il prétend ouvrir cette serrure à combinaison. Il faut que tous ses types aient vécu, comment donc; qu'ils vivent encore, identiques de la

(1) Trente ans de Paris, page 108.

(2) Emile Zola, Les Romanciers Naturalistes - Paris 1893, page 317.

tête aux pieds + + + + + ".

In various cases, especially in "Le Nabab", it would have been in vain for Daudet to have sworn by his gods that he did not paint living Parisian characters in his novels, for every one recognized them. The fact that Daudet uses the same evasive method in answering an accusation which it is evident was perfectly just, would indicate that the accusation of imitating Dickens was probably equally just.

Then briefly, the opinion of the third class of critics, and the nature of the explanation of Daudet himself, support our argument, advanced farther on in this article, - that the resemblance found in the works of Daudet and Dickens is due to Daudet's having unconsciously assimilated much of this reading.

II.

Comparative Study of the two Authors.

In this chapter we have treated points of similarity found in the novels of Daudet and Dickens, under the general classification of similarities in

A. Material

B. Characterization

C. Methods of producing effects.

A. Material -

The novel "Jack" presents more striking and more complete similarities to Dickens' novels than Daudet's other works. In "Jack" the influence of "Nicholas Nickleby" as well as that of "David Copperfield" is strongly marked. The boys school is a feature which Dickens has used in a number of his novels, but the school of Mr. Squeers is the most famous one, and it is this one that we find reproduced in the Gymnase Moronval of "Jack". Taking up a comparison of the schools as presented by Daudet and Dickens, the following points of similarity are found.

1. Manner of introducing the school to the reader.
2. General setting and invironment.
3. Pupils - diet and employment.
4. The corps of instruction.
5. First appearance of drudges.
6. Relation of Nicholas and Jack to the drudges.
7. The flight of Nicholas, Smike, Jack and Madou.

1. The manner of introducing the school in each book is through the following advertisements:-

"Jack" -

"Gymnase Moronval, 25, Avenue Montaigne. - In the finest quarter of Paris. - Private education. - Large garden. - Limited number of pupils. - Lessons in pronouncing according to the Moronval Decostère method. Foreign and Provincial accents rectified. - Defects of pronunciation through imperfect position of the phonetic organs corrected. - Lessons in reading aloud with expression, principles of articulation and respiration."

"Nicholas Nickleby" -

"Education - At Mr. Wackford Squeers's Academy, Dothe boys Hall, at the delightful village of Dothe boys, near Greta Bridge in Yorkshire, Youth are boarded, clothed, booked, furnished with pocket-money, provided with all necessaries, instructed in all languages living and dead, mathematics, orthography, geometry, astronomy, trigonometry, and the use of the globes, algebra, single stick (if required), writing, arithmetic, fortification, and every other branch of classical learning. Terms, twenty guineas per annum. No extras, no vacations, and diet unparalleled. Mr. Squeers is in town, and attends daily, from one to four, at the Saracen's Head, Snow Hill".

The similarity here is not so much in the contents of the advertisements, as in their exaggerated character, and in the fact that this particular device is used by both authors, to introduce the schools.

2. For the general setting and environment of the schools we have, in the case of the Gymnase Moronval, several detached buildings, scattered, and of curious shapes. The window panes are for the most part broken, or cracked and mended with numberless strips

of paper. There is a stable near by, and a pump, for Jack hears the furious stamping of the horses, and the noise of the pump, from the dormitory, when he has gone to bed.

The Squeers school is a long, cold-looking house, one story high, with a few straggling out buildings behind, and a barn and stable adjoining. There are a couple of windows, whereof a tenth part might be of glass, the remainder being stopped up with copy books and paper. There is a pump, for Nicholas is told to be the first one to wash there in the morning.

3. The pupils at the Gymnase, are the little "pays chauds" with complexions varying fron a light copper color to the darkest ebony black. They are clothed in worn-out school uniforms, have wan faces and overgrown bodies. They have contracted rheumatism, bronchitis, and hollow coughs, from sleeping in the damp and cold dormitory. They look like little imps, or some rebellious corps of a colonial army.

The "young noblemen" of Dothe boys Hall have pale and haggard faces. There are deformities among them, boys of stunted groth, and others whose long and meagre legs will hardly bear their stooping bodies. They wear motley, ill sorted, extraordinary garments, out at the elbows and the knees, and they look like so many little scarecrows.

One of the elements of diet which is so often administered to the boys of the Gymnase is a drink called L' églantine. It is blackish, sweet and muddy, and as full of extraneous elements and unwholesome froth, as the waters of a flood.

At Dothe boys Hall, Mrs. Squeers feeds the boys on a brown composition which looks like diluted pin cushions without the

covers, and is called porridge.

In both schools the boys time is divided between vague undetermined class hours, according to the caprice of the director, and doing errands for his personal service. At the Squeers school the boys wash the windows, weed the garden, and groom the horse, while at the Gymnase Mâdou goes to market, makes fires and sweeps.

In substance the two schools are mercenary establishments where the boys pay so much per annum, and are kept at the least possible expense.

4. The principle characters from the corps of instruction, are the directors, M. Moronval and Mr. Squeers, and the directors' wives, Mme. Moronval Decastère and Mrs. Squeers.

The directors have no clearly defined duties other than the general management, and advertising of the schools, which Mr. Squeers does daily by being at the Saracen's Head, and M. Moronval by taking a half dozen of his little "pays chauds" on parade in their uniforms. Mrs. Squeers and Mme. Moronval have the domestic side of the boys' lives in charge, and busy themselves with the darning and mending.

5. The first appearance of Smike, the drudge of the Squeers's school, was on Nicholas Nickleby's arrival at Dothe boys Hall. He comes to the gate, and when Mr. Squeers asks him why he did not come more quickly, he answers that he had fallen asleep by the fire. The word fire astounds Mr. Squeers and he exclaims "Fire! Where?" suggesting that fire is an unusual thing at Dothe boys Hall.

Similarly when Jack arrives at the Gymnase Moronval, Mâdou, the drudge of the Gymnase, is ordered to make a fire in the drawing room, which bewilders him as much as if he had been told the

drawing room was on fire. Fire is an unusual thing at the Gymnase also.

6. Jack's relation to Mâdou is similar to that of Nicholas Nickleby to Smike. When Jack has gone to bed, and is lying there thinking of his misfortunes, the little negro Mâdou appears, all shivering from the cold and lonliness, and is in despair because he has no friends, and is so harshly treated. Jack is sympathetic, and their friendship is sealed.

In a like manner, when Nicholas is sitting alone, thinking of his unfortunate situation, Smike appears, shivering from cold and fear. He, too, is friendless, and most unkindly treated by Squeers. Nicholas' sympathy and kindness overcome him, and he binds himself to Nicholas in fast friendship.

The authors employ Smike and Mâdou as mediums through which they give us the realities of the schools. With them no semblance is made and we learn the bare truth.

7. To dismiss the schools from the novels Daudet and Dickens use the same device - the flight of the hero and his newly formed friend, the drudge.

Mâdou first runs away from the Gymnase but is sought so persistently by Moronval and the police that he is found and brought back to the school, where he soon sickens and dies.

Smike runs away from Dothe boys Hall, is pursued by Mr. Squeers and Mrs. Squeers, who succeeds in bringing him back, and is severely punished.

Jack runs away from the Gymnase, soon after the dea th of Mâdou, to fall into further misfortunes.

Nicholas leaves the Squeers' school soon after Smike has been

brought back. The latter joins him in his flight and they, too, suffer more misfortunes.

The analogy between the two schools is so close that Daudet's Gymnase seems like the Squeers' school transferred to a Parisian setting, but having lost in the moving its most exaggerated features, as the school room scenes and the treade incident. No likeness of temperament or even a suggestion from real life would give so complete a similarity of details as is found in a comparison of these schools. In his history of "Jack" (1) Daudet says that Moronval was suggested by a real character, a mullato, who lived with a half dozen little negros "ensemble, élèves et domestiques". This is quite probable but is not sufficient explanation for the similarity of details to those of the Squeers' school. It would seem rather that Daudet had read Nicholas Nickleby, possibly years before, and when he began to paint his school for Jack, which was suggested by Moronval and his negros, that the details of the Squeers school offered themselves. Such an occurance as this would be quite natural, and it is even very probable that Daudet could have used these details without recognizing them as the products of memory rather than of the imagination.

Aside form the similarity of the schools, which we find in "Jack" and "Nicholas Nickleby", there is a further resemblance to Dickens in the material Daudet uses. Throughout his novels we find incidents which suggest similar ones in Dickens. The characters have similar experiences, find themselves in similar situations and difficulties, and in one instance we find philanthropic

(1) Trente ans de Paris, page 278.

institutions.

Jacks lessons in the presence of D' Argenton suggests those of David Copperfield in the presence of his step father, Murdestone. In both cases the teachers are severe and exacting, the mothers sit by with tears of sympathy, and the boys are filled with fright, and a strong desire for freedom and out-door life. They invariably come to grief in thier lessons, are severely scolded and sent away as dull and hopeless cases.

Jack's work at the iron foundry of Indret, is parallel to that of David Copperfield at the warehouse in London.

The work itself is not the same, but in both cases it is work too hard for the youthful hands, among rough workmen, and in the midst of innumerable hardships. The small wages and the childish way of spending them, the evenings in the homes of the poor working people, all bear a close resemblance.

Sidonie, in "Fromont jeune", seeks a position with Mlle. Le Mire, who keeps the "Fabrique de nécessaries" where the bouquets for brides and maids of honor are to be found, and where the necklaces of false pearls are made. Sidonie works here among the shop girls with their gossip, who disdain her, and in the evening, her father, M. Chèbe, comes for her.

Likewise, Kate Nickleby seeks a position with Mrs. Mantalini, the milliner, and dressmaker for brides. Kate works here all day, is envied by the other girls of the shop, and in the evening her mother comes and waits for her at the street corner.

The "oeuvre de Béthléem", of "Le Nabab" that institution of philanthropy, is parallel to the Branch - Work-house, the nursery for foundlings, of "Oliver Twist".

In "Le Nabab" the nursery was conducted for the sake of an experiment with an artificial milk diet. The babies were placed there under the superintendence of an elderly lady, Mme. Polge, who was much more interested in her own well-being, than in that of the children. She was not so austere as her prerogatives might have led one to suppose, and submitted willingly to a few glasses of cognac, or to a game of bezique with the director, Mr. Pondevèz. As for the children they had hardly arrived when they fell ill, languished and ended by dying. The Curé of Nanterre had to go to Béthléem so often with his black vestments and silver cross, and the undertaker had so many orders from the house, that it beacme known to the district, and indignant mothers shook their fists at the model nurse.

We have a striking scene showing the pretence of the place, in the hustle and bustle of getting things in order for the visit of the Nabab and Dr. Jenkins. The sick babies are carried away, to be kept out of sight during the inspection, while those that remain are presented in the neatest possible manner.

The Branch - Workhouse of "Oliver Twist", was a nursery where the babies were kept for seven pence half penny per week. They were placed in charge of Mrs. Mann, the "parental superintendent", who knew what was good for children, and had a ~~had~~ a very accurate perception of what was good for herself. She, therefore, proved herself a very great experimental philosopher by the manner in which she reduced the allowance of the children. She, too, was not averse to a few glasses of gin and water, for when the Beadle came she insisted that he take just a little drop of something, finally saying "It 's gin".

The children here, rolled about the floor all day, without the inconvenience of too much food or too much clothing. There were frequent deaths, for we find Mr. Bumble giving orders for coffins and for parochial funerals. These deaths also became known in the vicinity, and occasionally caused troublesome questions, or made the parishoners rebelliously affix their signatures to a remonstrance.

We have a scene here, also, of getting things in order for the Beadle's visit. The children are all hustled out of sight, and orders are given for a few to be washed and dressed for exhibition.

Again we find a similar instance in the sale of the Dombey property and that of Ida de Barancy, in "Jack". Any auction sale might resemble another, but aside from a display of elegant furnature being jumbled together, and the dirty hands of workmen and of the curious, being rubbed over French mirrors and mahogany, we have here, in each case, the child's bed selected and commented upon for the sake of pathos.

In the early life of Moronval, in "Jack" there is that incident which Dickens employs in so many of his books - the private school where the young Professor marries the spinster assistant. Daudet does not paint the school or give the details of the courtship, as Dickens does, but the entire story is there in the suggestions of the narrative.

B. Characterization -

The point in which Daudet most resembles Dickens is in his characterization. Together with his marked preference for caricatures, for painting the eccentric and extravagant features of human nature, which is so thoroughly characteristic of Dickens, we find in Daudet's novels characters with parallels, or propto-

types in Dickens'. Characters showing the same eccentricities in disposition, physical features, or in manner.

The old actor, Delobelle, in "Fromont jeune", has been pointed out by a number of critics as a character worthy of Dickens, and some have compared him to Crummels, the theatrical man in "Nicholas Nickleby". But Delobelle is not like Crummels at all except in profession. His prototype is found in Turvey drop of "Bleak House". The resemblance here is not limited to the character of the two men, but extends into their family life, and entire surroundings.

Delobelle is the actor from Provence, who has come to Paris expecting to be sought out by a theatrical manager with a rôle suited to his genius. This ideal manager would certainly look for some one well dressed, hence Delobelle goes out daily, from morning until night, in his best clothes "à faire son boulevard", to walk at a dignified pace between the"château - d' eau" and the Madeleine. He is dressed in the most elegant style, has his high hat and his gloves, and is all brushed and shining. He frequents the best cafés with the others actors, and is complimented by all because he is so "bien mis". This life of idleness and luxury is, however, at the expense of his wife and daughter, who work until late at night, making "oiseaux et mouches pour modes", in order to maintain him in proper style. The mother and daughter have but one end in view - the dramatic glory of the illustrious Delobelle - and they spare no pains in working toward this end. They prepare the daintiest dishes and have them waiting for him when he comes in late at night, for he takes his other meals at the cafés, while for themselves they prepare just enough to sustain life. They

believe in Delobelle in spite of his selfishness, - and in reality he does not consider that their privations are made directly for him, but for his genius, - and support him in his often repeated belief, "Je n' ai pas le droit de renoncer au théâtre".

In Turvey drop we have a man who thinks himself the "model of Deportment", and believes it his duty to show himself around town as such. To exhibit his "Deportment" to the best models, and to keep the best models constantly before himself, he finds it necessary to frequent all places of fashionabe and lounging resort; to be seen at Brighton and elsewhere at fashionable times; and to lead an idle life in the best of clothes. He performs his duty to society each day by showing himself about town with his eye glass, snuff box, rings, cane, and every thing that would give an impression of elegance. Turveydrop had married a meek little dancing mistress and suffered her to work herself to death in order to maintain him in those expences which were indespensable to his position. She worked until her strength was gone, believing in him in spite of his absorbing selfishness, and died in confiding him to his son, who regarded him with the same pride and deference as his mother had done. Turveydrop took his meals at the French house in the opera Colonnade, while the son ate his cold mutton, standing, and hurried off to his next dancing lessons. When the son married, Mr. Turveydrop continued his life of idleness at the expense of his son and his wife, always contending "I have been faithful to my post since the days of His Royal Highness the Prince Regent, and I will not desert it now".

The analogy here is very close. Daudet develops his scene with the wife living and working, while Dickens only tells about

this, and gives the picture of Turveydrop as he is served by his son and daughter-in-law. However, the scene and characters are very similar in both cases, and it would seem that Daudet probably got his idea of Delobelle just here.

In the characters of D' Argenton and Murdestone, from "Jack" and "David Copperfield", we find a striking similarity. Both men are cold and selfish in disposition, are jealous of the two sons, and plan to get them out of the way. Murdstone's theory for rearing children is to use firmness, which is very contrary to the nature of the child-like and loving mother of David Copperfield. However, with this often repeated injunction to his wife - "Clara, my love, have you forgotten? Firmness, my dear", Murdstone finally gains control, tears David away from his mother to send him to boarding school, and from there to the Warehouse at London.

In a similar manner D' Argenton takes Jack away from his indulgent mother. He insists again and again that "La vie n' est pas un roman" and that Jack should learn a trade; hence he is sent to the iron works at Indret.

Cecile and Dr. Rivals, in "Jack", correspond to little Em'ly and Mr. Peggoty, in "David Copperfield". The resemblance here is in the relation these characters hold to Jack and David, in the bourgois homes, which are opened to them in the midst of their troubles, and in the childish love which arises between Jack and Cecile, and David and Em'ly.

Belisaire and Noggs are parallel in their relation to Jack and Nicholas Nickleby. Belisaire is the ugly old peddler with the panama hats, who turns up so many times during Jack's career to help him out of difficulties. Once he shares his poorly equipped

room with Jack, and rushes around to his next door neighbor to borrow things in order to make his guest comfortable.

Similarly, Noggs always appears on the scene just in time to help Nicholas. He, too, has an opportunity to show Nicholas the hospitality of his attic room, and in his haste to make his guest comfortable he even snatches a glass of hot punch from his neighbor who lives on the next floor, and later borrows things in a more courteous manner.

Belisaire and Noggs are typical of that class which Daudet and Dickens paint so successfully. The poor, unfortunate folk, whose wants are so many, but whose goodness and kindness to other unfortunate ones, are no more limited than is their need.

Said, one of the faces that appear among those at the Gymnase Moronval, must indeed have been suggested by Mr. Bounderby of "Hard Times". Said was a big swarthy fellow whose "yellow skin was so tightly drawn over his rather round and irregular features, that by its extremely parsimonious distribution, the eyes were forced to close whenever the mouth opened, and vice versa".

Mr. Bounderby was a man made out of a coarse material which seemed to have been stretched to make so much of him. A man with a great puffed head and forehead, swelled veins in his temples and such a strained skin to his face that it seemed to hold his eyes open and lift his eye-brows up.

M. Labassindre, in "Jack", and Mr. Chick in "Dombey and Son", are parallel characters. M. Labassindre was a man with the singers mania, and in order to verify the presence of a certain low C at the bottom of his subterranean register, about which he was always full of pride and anxiety, he interlarded all his phrases with a

"beûh! beûh!"

Mr. Chick was given to humming and whistling tunes, and he hummed or whistled, whatever the circumstance might be. His wife had to nudge him because of this at the wedding reception of Mr. Dombey, just as she had done when his sister-in-law lay dead in the house. It was the tendency of his nature to hum tunes, and he, too, interlarded his phrases with a "tal loor rul" or "rump-te-iddity, bow-wow-wow".

The characters, "Mademoiselle Planus, ma soeur"and "Monsieur Planus, mon frère", of "Fromont jeune", resemble Mr. Carker, the elder, and his sister, Harriet, of "Dombey and Son".

M. Planus is cashier in the firm of "Fromont jeune et Risler aîné", and lives a simple bourgeois life with his sister, as sole companion. The words "ma soeur" and "mon frere" became attached to the names of Monsieur and Madamoiselle Planus from the fact that they always used this means of explaining that they were not man and wife. They had a like aversion for the opposite sex, and every evil that occured in the vicinity, Mlle. Planus would utter "O, les hommes"! and M. Panus would say in similar tones "O, les femmes" In their home we have a perfect picture of the neatness, simplicity, and modest hospitality of a bourgeois home.

Mr. Carker, the elder, is a clerk in the firm of Dombey and Son, and lives with his sister in the outskirts of London. Their reason for living thus is because of devotion to one another rather than because of a general mistrust of all woman and mankind. Here, we also have a detailed picture of a bourgeois home with its cleanliness and simplicity, and the unselfish devotion of brother and sister.

The Joyeuse family of "Le Nabab" bears a close resemblance to that of the Wilfer family, in "Our Mutual Friend".

M. Joyeuse is the thoroughly devoted father, who works incessantly for the sake of his daughters. In the morning he walks away to his office with head erect and straight, as though he fears to disarrange the knot of his cravat, tied by his daughters, or his hat, put on by them; and when the eldest, ever anxious and prudent, just as he goes out, raises his coat collar to protect him against the harsh gust of wind that blows around the street corner, even if the temperature is that of a hot house, M. Joyeuse will not turn it down until he reaches the office.

Just such a character is the "cherub Wilfer". He is a clerk, who works from morning till night in order to support his family of duaghters. He is exceedingly fond of them, and especially of the beautiful Bella. The scenes with her, when she rumples his hair, takes him by the ears and kisses him, and finally, when he is dressed in his new suit and she fixes his tie, and puts on his hat for him, are such scenes as those which take place in the Joyeuse family.

Again, Belisaire, in "Jack" recalls Reginald Wilfer, of "Our Mutual Friend".

It was Belisaire's misfortune never to have had a pair of shoes that were large enough, and his one ambition was that some day he might have a pair made to order.

The modest object of Wilfer's ambition was to wear a complete new suit of clothes, hat and boots included, at one time. "His black hat was brown before he could afford a coat, his pantaloons were white at the seams and knees before he could buy a pair of

boots, his boots had worn out before he could treat himself to new pantaloons, and by the time he worked around to the hat again, that shining modern article roofed - in an ancient ruin of various periods".

In the character of Tom Levis, of "Les Rois en exil", we have a most complete development of a device suggested by a number of Dickens' characters - the sham business establishment. Tom Levis has his public office where there is always a stir and a bustle, with orders and inquiries being made in the names of people of rank. He drives over town in his carriage at great speed, and at all hours of the day, making every pretense of a thriving business man. But a glance into his den when he has taken off his disguise, has shrunk to about half his usual proportions, and is dancing a jig because he has gained a few dollars through his manoeuvres, reveals the falsity of his entire system of business.

Dickens does not develop this incident to such a degree as Daudet does, but one of the many similar cases which he suggests, is found in the character of Ralph Nickleby. He has his brass plate on the door, his clerk, Newman Noggs, sitting on a high stool with a pen behind his ear and a stack of old registers before him, but whose real duties consist in answering the door when visiters come and in doing occasional errands. Mr. Nicklely takes an active part in the discussions concerning the "United Metropolitan Improved Hot Muffin and Crumpet Baking and Punctual Delivery Company", entertains the lords of his acquaintance, and all with the attempt to gain for himself by deceiving others.

Besides these characters, with parallels in Dickens, there are a great many in Daudet's novels without parallels but who are

worthy of him. These persons, as someone has said of the Joyeuse family, "seem to have walked out of Dickens inédit' ". Both authors introduce a character by giving a description of him, but in emphasizing some characteristic or eccentricity. They then use this trait as a label, and whenever the character appears afterward, he bears his label and it is pointed out to us. We take a few characters of this type from Daudet, without any especial attempt at selection or at finding a similar character in Dickens, and give them to illustrate the resemblance of the two novelists in general characterization.

A few characters from "Dombey and Son" will suffice to recall Dickens' method.

Mr. Carker, whose teeth are in evidence, and whose feline qualities are always emphasized.

Mr. Perch, who coughs behind his hand and then speaks.

Mr. Toots, who intersperses at random, "How do you do", and "It's of no consequence", throughout his conversation.

The following characters are taken from Daudet's novels.

Mme. Moronval, née Decostère, (Jack) who always speaks "en redressant sa longue tête".

M. Moronval, who swallows half of his words and suppresses his r's, saying, "professeau de littéatu" and "oeuve philanthropie".

Dr. Hirch, with his multi-colored fingers, yellow, green, blue and red, from chemical experiments, always in evidence.

M. Astier - Réhu , (l' Immortel) who always speaks "en faisant claquer sa machoire".

Mme. Réhu who always pinches up up her lips and staightens out her neck before making a remark.

M. Lappara, (Numa Roumestan) who invariably sits with "les jambes allongées, pour ne pas marquer de genoux au pantalon".

M. Béchut, very ugly, with "un nez de savant, allongé sur ses levres", and whose one topic of conversation is that of pointing the success of every man to the fact that "il a su échapper a l' influence féminine".

M. Mopavon, (le Nabab) who adds "ps ps ps " to unfinished phrases and designates every body as "What's his name".

Tante Portal, (Numa Roumestan) a gesticulating, exaggerating scold, is typical of Dickens women characters.

C. Methods of producing effects.-

Besides the similarities in material and in characterization, Daudet resembles Dickens in his methods of producing humor, pathos and effective descriptions. Throughout the novels of the two writers, we find that the device they use most frequently for this purpose is minuteness of detail, and insistent repetition of these details. We find this device, used for the sake of humor, especially pronounced in the characterization. The novelists dwell upon some eccentricity of the character, as is shown by the types given on page 38, and bring in this trait again and again, and under the most unexpected and irrevelant circumstances. Often the eccentricity itself is not funny, but the fact that the author insists on it, sometimes surprises us with it, and always has it present, produces a certain kind of humor.

For pathos they dwell upon the detais of the situation, as is shown in their deathscenes, and make frequent use of that trick of introducing onto a pathetic scene, ideas and phrases which have had pleasant associations.

Every one is familiar with the examples of mixed pathos and harshness from Dickens, and the following incidents from "Jack" will illustrate the device as used by Daudet. Jack has been practically deserted by his mother, and all the realities of the situation are very harsh. He has walked a day and night into the country, trying to find his mother's summer cottage. Night falls upon him when he is in the woods, he is worn out from fatigue and hunger, and is filled with childish fear. He sings to give himself courage, and his song is an air of Touraine, the lullaby his mother used to sing to him:

"Mes souliers sont rouges.

Ma mie, ma mignonne"!

By adding this touch of tenderness, this memory of the happier times recalled by the innocent child, the pathetic effect is heightened by means of the contrast.

M. Garnier, the French critic, speaks of Daudet's manner of insisting upon details, and of his calculated repetitions, which is "tout opposé aux traditions de netteté, et de precision de notre école français." In this connection he suggests the similarity of the fog scenes found in the opening chapters of "Le Nabab" and in "BleakHouse". In"Le Nabab"(1) we find the following:

"Yes, the fog was cold, but white as snow mist; and, filling the air outside the glasses of the large brougham, it brightened with soft gleams the unfolded newspaper in the doctor's hands. Over yonder in the populous quarters, confined and gloomy, in the Paris of tradesman

(1) Chap. I, page 2 - 3) (W. Blaydes translation).

and mechanic, that charming morning haze which lingers in the great thoroughfares is not known. The bustle of awakening, the going and coming of market-carts, of the omnibuses, of the heavy trucks rattling their old iron, have early and quickly cut it up, unravelled and scattered it. Every passer-by carries away a little of it in a threadbare overcoat, a muffler which shows the woof, and coarse gloves rubbed one against the other. It soaks through the thin blouses, and the mackintoshes thrown over the working skirts; it melts away at every breath that is drawn, warm from sleeplessness or alcohol; it is engulfed in the depths of empty stomachs, dispersed in the shops as they are opened, and the dark courts, or along staircases of which it bathes the rails and walls, even to the fireless attics. That is the reason why there remains so little of it out of doors. But in that spacious and grandiose region of Paris, which was inhabited by Jenkin's clients, on those wide boulevardes planted with trees, and those deserted quays, the fog hovered without a stain, like so many sheets with waverings and cotton wool-like flakes. + + + + + One might have fancied it a great curtain sheltering the late and light sleep of wealth, + + + "

In "Bleak House" (1) the description is as follows:

"Fog every where, fog up the river where it flows among green aits and meadows; fog down the river where it rolls defiled among the tiers of shipping and the water-side pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of the collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog on the gun wales of barges and small boats. Fog in the eyes

(1) Chap. I, page

and throats of ancient Greenwich pensioners, wheezing by the fire-sides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper down in his cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, as if they were up in a baloon, and hanging in the misty clouds".

These two descriptions present not only a striking illustration of the manner in which the novelists produce effects by the use of details and repetition, but they also present a striking analogy to one another in the character and handling of the deatils. This particular description seems somewhat irrevelant as used by Daudet; it does not add to the setting and have a special purpose as do most of his nature descriptions, but seems put in rather for its own sake. Then, remembering that Paris is not the proverbially foggy city that London is, this description seems all the more foreign. The close similarity, and the somewhat irrelevant use of this scene by Daudet, indicates that the fog scene of "Le Nabab" was probably suggested by the one in"Bleak House". We would not say that Daudet consciously took this scene from Dickens, but that he had undoubtedly read it, and had been ~~inspired~~ impressed by it, and when the opportunity offered itself, that he reproduced it, without being conscious of its origin.

D. Summary.

From the preceeding comparative study of the two authors we would say that there are no similarities close enough to be attributed to direct imitation on the part of Daudet, and yet they are too close to be a mere coincidence. Daudet was undoubtedly influ-

enced by Dickens, but the nature of this influence is unconscious imitation. This view, as we have brought out in the previous discussion, is supported by the most influential of our groups of critics.

A study of the outline of comparisons as given below, will render more evident the truth of the above statements.

I. Similar Material

Gymnase Moronval

Dothe boys Hall, similar in

1. Advertisements
2. Description of schools
3. Pupils, diet, employment
4. Directors
5. Drudges
6. Flight of drudges and heros.

Jack's recitations in the presence of D' argenton.

David Copperfield's recitations in the presence of Murdestone.

Jack's work at Indret.

David's work at London.

Sidonie seeks a position with Mlle. Le Mire.

Kate Nickleby seeks a position with Mrs. Mantalini.

Paul's bed at the auction sale of the Dombey property.

Jack's bed, at the auction sale of Ida de Baraney's property.

L' Oeuvre de Béthléem.

Branch - Workhouse.

II. Similar Characters.

Delobelle and Turveydrop.

D'Argenton and Murdestone.

Cecile and Dr. Rivals, Em'ly and Mr. Peggoty.

Belisaire and Noggs.

Said and Mr. Bounderby.

M. Labassindre and Mr. Chick.

Mlle. Planus, ma soeur and M. Planus, mon frere, Mr. Carker, the elder and his sister Harriet.

The Joyeuse family and 'Cherub' Wilfer's family.

Reginald Wilfer and Belisaire.

Tom Levis

M. Moronval

Mme. Moronval - Decostère

Dr. Hirch

M. Astier - Réhu

Mme. Réhu

M. Lappara

M. Béchut

M. Mopavon

Tante Portal.

III. Similar methods of producing effects.

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